framed of oak, and forms a central canopy, supported by eight flying buttresses and pinnacles, and surmounted by a finial, to which the chains are attached for the convenient raising and lowering of the same. The baptistery window is divided into three lights; in the centre an image of St. John the Baptist, holding the lamb; above, the Holy Spirit descending, surrounded by rays and seven stars.

The side lights are divided into eight floriated quatrefoils, containing representations of virtues, such as Humility, Charity, Mercy, Modesty, &c., as females overcoming contrary vices under the form of animals. The seats are low and open. In the aisle, opposite the Chapel of the Blessed Sacrament, are several praying stools, with inscriptions carved on them:—"Vigilate et orate,"—"Adoremus in æternum sanctissimum sacramentum."

The Lady Chapel is divided off from the north aisle and nave by a low screen of painted oak, gilt and painted, and surmounted by a cresting of iron wrought into fleurs-de-luce.

The floor of this chapel is laid with encaustic tiles, representing roses and lilies, emblems of our Blessed Lady.

The altar is cut in alabaster, and divided into three front and two angle niches, containing angels bearing emblems, richly painted and gilt. The centre of an ancient oak triptych, of exquisite workmanship, of the Flemish school of the 15th century, is fixed over the altar; it represents the Passion of our Lord, and is divided into three larger subjects, and a number of small groups. The window of this chapel contains three lights, in the centre an image of our Blessed Lady with our Lord, and the sides the Annunciation, on a rich diaper of fleurs-de-luce.

The pulpit, which adjoins the Lady Chapel, is octagonal in plan. The four sides facing the nave contain subjects representing St. John the Baptist preaching in the wilderness; towards the chapel the three great friar preachers, St. Francis, St. Dominic, and St. Bernardin. It is ascended by a staircase in the sacristy, leading up through a door in the east wall.

Four coronæ of iron and brass, painted and partly gilt, each containing twenty-four tapers, are suspended by chains and counterweights from the roof. These are sexfoil in shape, and the Scripture—"† Domine da nobis lucem," is painted round them. Immediately over the chancel arch, which is wide and lofty, is a painting of the Doom or Judgment, filling up the whole space to the roof. It was painted by Hauser, at Rome.

The rood loft extends across the chancel arch, and is approached from the organ loft by a passage in the thickness of the wall. This loft is entirely of English oak, and consists of a centre doorway and six lateral divisions, each separated by a shaft, from which the overhanging groining springs, after the manner of several ancient examples in Norfolk, Suffolk, and Somersetshire. The front brestsumer is most artificially wrought with foliage, grapes, &c., and along it is this Scripture, "† Christus factus est obediens usque ad mortem: mortem autem crucis: propter quod et Deus exaltavit illum et donavit illum nomen quod est super omne nomen."

The sides of the loft are protected by pierced quatrefoils and carving, relieved by painting and gilding, and the lower part contains twelve panels, intended to be filled by images of the apostles. From the centre of the loft rises the great rood or crucifix, with the attendant images of our Blessed Lady and Saint John, which are placed on pedestals united to the foot of the rood with rich tracery. The cross is crocketed at the sides, and terminates at the extremities with quatrefoils containing emblems of the evangelists, and surrounded with foliage.

The chapel of the Blessed Sacrament is divided from the south aisle by a stone arch and an open screen of wrought brass. The lower panels are filled with chased and perforated work, representing chalices, with the Blessed Sacrament and lambs alternately, and a pierced cresting surmounts the upper part, rising into crosses and crowns for tapers. Although light in appearance, this screen is of immense weight, and has occupied nearly two years in execution.

The pavement in front of the arch contains the inscription—"Domine non sum dignus," &c., and on the risers of the two steps leading up to the chapel—"† Panem Angelorum manducavit homo;" and "Panem de cœlo dedit eis." Immediately over this arch a very rich cross is painted on the wall, with angels adoring, and this inscription—"† Adoremus in æternum sanctissimum sacramentum."

The chapel itself is entirely covered with gilding and decoration. The ribs of the groining, which is of stone, are richly diapered. The spandrils are filled with passion-flowers and foliage, and circles containing lambs, surrounded by running borders. The bosses are composed of vine leaves and grapes. The upper parts of the walls are powdered with crowns and rays, with crosses alternate; while the lower portion is diapered with a continuous pattern of vine leaves.

The reredos of the altar is entirely composed of the finest tiles, heightened with gold. In the centre is the tabernacle of metal gilt, covered with enamels. The altar is carved in alabaster, and is divided into five compartments, filled with winged cherubim. The floor is laid with encaustic tiles, in appropriate patterns, such as the lamb and cross, with the word "sanctus" repeated within a border.

The east window is composed of three lights, in the centre an image of our Lord under a high canopy, terminating in a cross, with the Evangelists. Beneath the feet of our Lord is this scripture:—"† Amen, amen, dico vobis, ego sum panis vivus qui de cœlo descendi." In the side lights a continuous vine forms six quatrefoils, containing cherubim holding labels, with scriptures in honour of the holy mystery of the Blessed Eucharist.

From a boss in the centre of the chapel a lamp is suspended from a coronel divided into six parts, symbolic of the six attributes of God, and inscribed, "† virtus † honour † sapientia † charitas † benedictis † fortitudo."

The altar is furnished with rich candlesticks, linen, and ornaments, and every detail of this chapel has been designed with reference to the adorable mystery to which it is consecrated.

The chancel is twenty-seven feet in length, and nearly the same width as the nave. The ceiling is of oak, arched and divided into panels by moulded ribs, with carved bosses at every intersection. The panels are powdered with gilt stars, with monograms of the holy name in the centres, surrounded by radiating borders. A stone string-course, richly moulded, runs along either side, immediately under the ceiling, with angels holding crowns, gilt and painted.

The ground of the chancel walls is entirely gilt—angels bearing scrolls with scriptures from the *Te Deum*, *Benedictus*, &c., are painted at intervals—encircled by garlands, which are connected by a continuous diaper of quatrefoils and foliage.

The great east window represents the root of Jesse, or genealogy of our Lord. On each side of this window are two niches with projecting canopies, containing images of St. Giles and St. Chad. The high altar is carved in alabaster; the front is filled with angels seated on thrones under elaborate tabernacle work, playing divers instruments, relieved with gilding and colour. The reredos represents the coronation of our Blessed Lady. This subject fills the centre compartment, while three niches on either side contain angels bearing thuribles and tapers. A string-course, richly carved with angels, runs above the tabernacle work, surmounted by perforated brattishing level with the sill of the east window. At either end metal brackets support curtains of tapestry with cipherings.

The sedilia are elevated one above the other on the three steps approaching the platform of the altar. The respective emblems of priest, deacon, and sub-deacon, are carved in panels at the back of the seats, and the whole is surmounted by elaborate canopies and pinnacles. Immediately opposite the sedilia is the sepulchre for the Easter service, under a deeply-moulded inverted arch.

The organ-loft opens into the church by six arches, three towards the chancel and three in the north, all filled with perforated brass screens. An ancient iron corona of most exquisite workmanship, brought from Flanders, is suspended in the centre of the chancel. It was executed in the 15th century, and, although considerably injured when originally purchased, it has been perfectly restored, and forms one of the most interesting and beautiful pieces of church furniture in this country.

The church is surrounded by a spacious garth, or church-yard, inclosed by a massive coped wall, and entered by two lich gates, the boundary of which will be planted with elm and other trees. In the south-west angle of the ground, and adjoining the porch, a lofty stone cross has been erected. It consists of a flight of steps, on which the base is raised; at every angle is an emblem of an evangelist, and on the four sides a chalice, with the blood flowing into it from the foot of the cross, symbolic of our Lord shedding his blood for the four quarters of the earth. A floriated shaft rises several feet above the base, from the stem of which are two projecting branches, sustaining images of St. Mary and St. John, with our Lord crucified between them, under a canopy. To the eastward of the church are the schools for the boys and girls, with a guild-hall seventy feet in length by twenty in width, over them; at the end a schoolmaster's house, with a bell-turret and other conveniences.

A rectory-house is in the course of erection, and some land adjoining the south side has been purchased for the purpose of erecting a conventual establishment, to be attached to the mission.

The *Tablet*, where this description first appeared, says,—that "the designs of Mr. Pugin were ably seconded by the skill of Mr. Denny, resident master of the works at Alton Towers, whose admiration for the Gothic style of architecture and acquaintance with its minutest details has made the erection of this building a labour of love. The smith and carpenters' work connected with it were also executed by the resident artisans at the village under his superintendence, it being the wish of the Earl of Shrewsbury that all his dependents should, as much as possible, be benefited by the effects of his munificence.

BLACKBURN EXCHANGE BUILDINGS.

DECISION.

The committee, with a view of arriving at an impartial decision on the numerous designs submitted to them, and doing justice to the great merit displayed by the competitors, solicited the professional assistance of Mr. Cockerell, R.A., who, after a careful investigation, awarded the first premium to Messrs. Dickson and Brackspear, of Manchester, the second to Messrs. Banks and Clarke, of London, and the third to Mr. Wilson, of Bath.

In his report to the committee, Mr. Cockerell remarks, according to the *Preston Guardian*, that "the advertisement for designs has been answered by very competent talent and experience in architectural composition, and that the problem of convenience, fitness, and beauty, has been fully canvassed in them, and solved to the satisfaction of every reasonable mind, in all the varieties of which the site and the programme are susceptible, and illustrated with great diligence and taste in the greater number of them."

Mr. Cockerell recommends that the offices should be on the ground floor, and the assembly or lecture room, such as it may be, at the top of the building. He approves of a tower, as a useful and characteristic feature in a public building of this nature, and recommends that the style should be Grecian or Italian, in preference to Gothic or any other style, especially when the magnificence of the scantling of the stone in the neighbourhood, and the smokiness of the atmosphere, are taken into consideration. The three principal designs, Mr. Cockerell is undoubtedly of opinion, contain the essence of the ideas most appropriate to the subject in hand. The committee having premiated these designs, are at liberty, in his opinion, to appropriate, and they are recommended to appropriate the several ideas thrown out by them, these ideas to be harmonized by one of the architects themselves (each of whom, so far as the designs are evidence of professional skill and experience, is competent to carry out the work), or by such other competent party as the committee may appoint. Mr. Cockerell laments that so much disbursement of professional talent and time cannot be more extensively premiated, as the cost of the designs to the parties contributing cannot, on the most moderate competition, be estimated at less than one thousand pounds. Of Webb and Mee's, in particular, he speaks in terms of high praise for its artistic merit, although their brilliant design does not seem to have been in all respects in harmony with the programme, the scale being larger than the one dictated by the committee.

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